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Additional Information

The ephemeral, the essential and the material in the conservation of contemporary art: decision-making for the conservation of a work of art made with butterfly wings.

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Original article

Abstract

This article presents the intervention process carried out on a work of art created by artist Yolanda Gutiérrez Acosta, using a series of ephemeral materials such as butterfly wings and agave thorns. The work, an installation from 2002, is entitled “*Efímeras*” (“Ephemera”) and consists of 12 flowers mounted on acetate sheets and attached to the same with vinyl acetate copolymers and acrylic acid esters (Mowilith®). These flowers are installed on the floor in a bed of dried flowers.

The conservation of contemporary art can lead to some previously unimaginable problems for restorers. Current works of art are somewhat material in nature, but they also have a conceptual dimension that is essential for their artistic interpretation.

The artist’s participation in the decision-making process prior to the restoration has been quite useful. The passage of time, its effect on the work and the need to understand the possibility of the demise and destruction of the work, were implicit as of the onset of its creation, such that, according to the artist, we are forced to reflect upon the possibilities of its future state.

Key words

Contemporary art; Conservation/restoration; Butterfly wings; Decision-making; *Efímeras*.

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1. Introduction.

Today, curators must also accept the possibility of the destruction, mutation, transformation, degradation and at times, even the loss these works of art. Contemporary art restorers often work with artists, conducting interviews to collect opinions regarding conservation (Crook, 2016; Davis & Heuman, 2004; Sousa & Llamas, 2016). Thanks to these interviews, restorers may learn how to interpret the artistic objective (Dykstra, 1996), how to understand the technical implementation and the artist’s opinion about the conservation of his/her work.

This article presents the intervention process carried out on a work of art created by artist Yolanda Gutiérrez Acosta. In this case, the intervention process was of particular interest due to the conceptual aspect of the work. This work considers the subject of the ephemeral, as revealed by its title. The intervention process was carried out at the Polytechnic University of Valencia, while the artist was in Mexico. Thanks to direct contact with the artist, both online and in person in the restoration laboratory, it was possible to obtain first hand information on the work, its interpretation and the artist’s wishes regarding its conservation and future state.

Yolanda Gutiérrez is a Mexican artist, born in 1970. She was trained at the National School of Plastic Arts in Mexico. Her work forms part of the recent environmental trends that grew from the Land Art or Earthworks movement of the 1960s and '70s. These environmental trends attempt to open avenues of reconciliation between man and nature through conceptual works that are characterized by environmental awareness. Gutiérrez's work has been developed using both installation platforms and the art objects, in both cases his works have been endowed with a great ecological sense.. The art of Yolanda Gutierrez can be characterized by the use of organic materials taken from natural spaces. On the other hand, it presents influences of Taoist and Chinese readings (Gutiérrez, 2002). Her work could be divided among installations, both in nature and in the interior, and the art object. In the case of this contribution, the subject is defined as an an installation.

2. Objective

The main goal of this article is to describe the intervention process carried out on an unconventional work of art, specifically in terms of its material. This interesting piece reflects on the artist's role in intervention processes of contemporary art, while also reflecting on how the passage of time and its effect on material may affect the significance of the work.

This article also attempts to increase the knowledge of the materials used in current works of art, as well as to offer solutions for the ever growing problems of conservation. Thus, the materials used in the creation of the piece were identified, which helped determine their meaning in order to apply the most appropriate conservation process for the work.

3. Materials and methods

3.1 Description of the material component of the artwork.

"Efimeras" is an installation from 2002, commissioned by the Art Fund of the Polytechnic University of Valencia, Spain. The piece consists of twelve flowers that are exhibited on a bed of dried flowers (Fig.1). The corolla of these flowers is made of butterfly wings attached to a sheet of cellulose acetate (cellulose ester) (Fig.2). Cellulose acetate (CA) deteriorates at an advanced rate in presence of light and heat. It is rigid and requires plasticizers. This polymer is susceptible to acids and concentrated alkalis, which produce a corrosive acetic acid that promotes autocatalysis (Shashoua, 2009; 2016).

On each of the wings, a layer of Mowilith®, a copolymer of vinyl acetate and acrylic acid ester provided by Glomarza S.A. was applied. For "Efemiras", the final texture of the surface is of great importance, and a camel hair brush was used to achieve this smooth finish.

Firstly, butterfly wings were adhered to the cellulose acetate with Mowilith®. The sheets have lathed and are attached together with metal clips, achieving the corolla shape (Fig.3).

The butterfly wings are formed by two membranes fed by tubular veins. These membranes support thousands of tiny scales attached to it thanks to a small pedicel. The small scales are arranged on the wings and superimposed on each other, giving the wing a velvety feel. These scales are exclusive of Lepidoptera order, typically measure between 70 and 250 microns and are covered with a small waxy layer (Fig.4). The main component of these scales is chitin, a natural polysaccharide that is very resistant mechanically and is found in the exoskeleton of arthropods and the cell walls of fungi. It is the second most abundant natural polymer following cellulose.

In this case, the butterfly appears to be the *Eurema Mexicana* species of the Pieridae family, given that it has fewer dark spots than others from its group (De la luz & Madero, 2011; Glassberg, 2001; Wauer, 2004). This is a pale yellow, medium-sized butterfly, measuring between three and five centimeters. The male of the species tends to be more brightly coloured. The artist refers to the origin of these butterflies in an online interview in February, 2016: “*In Efímeras, I used butterflies that were donated from a biosphere reserve conservation program in Montes Azules in Chiapas, México*” (reference with date).

As for the flower stamens, these are made from the dry end of the leaves of a type of agave plant which is used in mescal production. According to the artist, they were purchased from a mescal producer in Oaxaca (Fig.5). The official Mexican standard NOM-070-SCFI-1994, specifies that the following species may be used to produce mescal: *Agave angustifolia*, *Agave Esperrima jacobii*, *Agave Weberi cela*, *Agave Patatorum zucc*, and *Agave salmiana*.

The stem of several flowers were created from dried agave leaves that were rolled up in order to form the long and slender shape of this component. Mowilith® was used as an adhesive film-forming substance to unite the stamens to the stalk with the agave leaves. Mowilith® was also used to attach the petals to the stem.

3.2 Study of the state of preservation of the artwork

Following a detailed analysis of its distinct component materials, the structural strength of the flowers and the deterioration factor to which they have been subjected, diverse pathologies were found.

In the corolla, it has been found that the petals have certain problems that we explain below. Some areas on the back of the butterfly wing lack adhesive; thus, deformations have formed at these points due to the lack of acetate adherence. On the bottom of the petals, the acetate bends more sharply, thereby Keeping its rounded shape and attaching to the stem. This lower part of the petal is more degraded and here, the butterfly wings are more disintegrated, taking on a faded appearance.

Another major problem in the corolla is the excess of adhesive used to attach the acetate sheets to the stem (Fig.6). These parts have become detached. In addition, there are tears in some of the wings and major deformations of the acetates (kinks).

The stem reveals two main deterioration mechanisms: first, the attack of microorganisms and second, the lack of cohesion of the fibers of the sheet, especially in the lower part of the same (Fig.7).

In addition, there was a great deal of surface dirt on the different flower surfaces, affecting the chromatic qualities of the piece, resulting in a general graying.

3.3 Decision making

Regarding decision-making for this piece, the author initially considered all of the discrepant factors involved in the restoration (Hummelen & Sillé, 1999). On the one hand, the artistic intent should be determined and in some cases, it can evolve from one installation to another (Veerbeek, 2016).

In short, the issues affecting the conceptual realm of the work should be analyzed, given that, in most cases in contemporary art, they are more important than the material issues. The thorough and extensive documentation of ephemeral works is a comprehensive process, which should be undertaken with help of others such as the artist. The artist is the creator of the meaning and is the one who should interpret it, when conservation is needed (Hummelen & Scholte, 2015).

This treatment followed the approach of Hummelen and Sillé (1999), and in this sense data registration is the first step in the decision-making model. We can complete the information provided:

Yolanda Gutiérrez is one of the pioneers of the ecological installations in Mexico (Arteaga, 1999). The artist is influenced by the Náhuatl philosophy: linking the nature and deity, using unconventional materials and questioning the need of the art object she favors the possibility of the ephemeral and transitory. During the interview, the artist was asked about it: When did you begin to enter the Land Art movement? *"I started using natural materials when I learned about the Náhuatl cosmogony, in which nature is a deity."*

In terms of the biography of the artwork (cf Beerkens, 2016), *Efímeras* was created in 2002 and exposed in Mexico D.F in 2003 in a temporary exhibition. In March 2006, the artist participated in the exhibition entitled "*Germinal*", promoted by the Polytechnic University of Valencia, and the artwork was installed for the first time in Spain. Until then, the work belonged to the artist. This exhibition took place in the town of Gandia (Valencia), and was as result of collaboration between the city and the University. A photograph of the installation at this exhibition is preserved in the exhibition catalog (Fig.8). After this exhibit, the work of art was donated by the artist to the Polytechnic University of Valencia, as recorded in a preserved transfer document (i.e. ...).

A written document from 2006 is also preserved with the installation instructions provided by the author herself: *"Pieces should be left on the floor, on a bed of rose petals or dried flowers. You simply need to buy the roses a few days in advance to make dry, preferably petals light pink."* No photographic or video graphic documentation of that moment with the author remains.

After the 2006 exhibition, part of the work (the twelve flowers made with butterfly wings) was stored in the warehouse of the Polytechnic University of Valencia, while the bed of dried flowers was disposed of nstructions of the artist.

That is, the author herself had determined that one of the material parts of the artwork was ephemeral.

Another important moment for the work occurs in the year 2016 when the Polytechnic University of Valencia held the exhibition "Restaura 3.0. Tecnologia, art i restauració". On this occasion, *Efímeras* was exhibited after having been previously restored. When restoration started, there was little information about the work, since the documentation produced for the exhibition of 2006 had not been exhaustive.

Due to the restoration, two interviews were conducted remotely with the artist. The first interview was conducted through a questionnaire that included questions about how she conceived conservation of the work, who should make interventions, about the effect of natural aging on the material or on the technical execution of the work. Later, during the conservation in the laboratory, she was contacted again on line to pose deeper, more precise questions concerning the nature of the object.

In this case, the artistic intention has been clarified thanks to the interview with the author - the piece reflects on the fragility of life and the tension between life and death polarities, fragility and violence, strong and weak... Regarding the ephemeral nature of the work, the author herself states: "*I don't consider it to be ephemeral because life is fleeting if you compare it with the eternal and this work attempts to represent this idea in a poetic way*".

Like other works by the same artist, *Efímeras* is primarily an installation, not only a material work of art. *Efímeras* is not ephemeral, although some of its matter is (natural flowers and rose petals base), because the work of art is not only embodied in this material, but it also consists of all those perceived sensory experiences after installation.

In this case, in every new installation, the contrast between the new and the old will be produced (dried flowers will always be new, while the flowers made with butterfly wings will age); between life and death; fragility and violence; strong and weak. This contrast is essential to the work, as is clear from the interpretation of the object.

The importance of the support of the artist in the process of interpreting the work of art should be noted at this point. In that sense, it is essential to determine which parts of the work carry the meaning, since in the case of contemporary art award of the meaning to the sign is not direct.

In general, the work of Yolanda Gutierrez embodies various types of values (Muñoz, 2003). It displays high cultural values, as the respect, for the tradition of some ethnic Mexican groups; ecological values, as it identifies nature as a divine part of human beings' existence; historical and social values, since from the work with several communities present a way to strengthen the collective consciousness between those communities. It is also important to emphasize on the symbolic value of the materials chosen. In the case of *Efímeras*, values that the material brings to the work are multiple. On the one hand there is the organic material - extracted from nature as a reference to the most important material to develop works of art, which originates in the divine. On the other hand, clear anthropological and cultural values are embodied, since the artist uses butterflies

and plants native to the area to reinforce ideas of the self and as characteristic of a community.

In addition, understanding of the significance of the material as part of the implementation of the decision-making model developed during the congress of *Modern art: who cares?* (Hummelen & Sille, 2005), we can analyse possible conflicts between condition and meaning.

Part of the material used to perform the work is set in an eternal present, because for each installation new flowers and dried rose petals must be placed. Another part of the work will be transformed gradually. Contrast sought by the artist will become more intense as time passes, so that no discrepancy will occur between the condition of the material and their significance.

Furthermore, during the interview with the artist, the conservation team attempted to expand upon the artist's opinion regarding the ageing process of the piece and its repercussions on the significance of the artistic object. Regarding this, she suggested "*in the pieces of art, I have tried to create the works so that they shall have the longest possible life*". Therefore, clearly the material parts of the work should be restored.

But at what point does the natural degradation of the materials affect the significance of the work? In this sense, the author herself has noticed some yellowing of acetates of the flowers, but has shown no concern. However, she is concerned about the lack of structural stability, an aspect that has affected the restoration.

At this point of the decision-making process we know what the work of art is, we know in what condition it is in, we know what the work means, and what essential aspects should be transmitted from generation to generation (cf Bek, 2011; Reese, 1999). After understanding what the work really is, it was concluded that there will be no discrepancies in the future and that the natural patina of aging of materials will not affect its meaning.

Different treatment options were studied below. The option of not intervening at all was not accepted, as the exhibition and conservation needs, as well as the view of the owning institution should be taken into account. Another option for conservation was to perform a cleaning of the objects, attending solely to the aesthetic aspect, but this was discarded since the structural stability of the flowers began to be compromised. Therefore, it was decided that an intervention would ensure their stability, so it was necessary to carry out an in-depth intervention that addressed the biological issue and the adhesion of the unbound parts. The decision on which materials would be used in the restoration took into account several aspects. In relation to the fungicide, the most important criterion was that it did not chromatically alter the surfaces of the work. As for the mechanical cleaning, this had to be performed with a powder agent that could be introduced to the most inaccessible parts of the work. Finally, the adhesion of the acetates to the stem was made with the same adhesive used by the artist, since the artist herself recommended it. The suggestion was followed, as the adhesive was obviously the closest to the work, and the most important, appropriate.

In this case, the change and mutation of the object over time, does not conflict with the artistic intention (Fig. 9).

4 Results and discussion

The intervention process was carried out in different phases. After an overall aspiration of the surfaces, a mechanical cleaning was performed using Akawipe® cleaning powder. Akawipe dry cleaning powders consist of a mixture of select cross-linked oils and additives having a neutral or slightly alkaline pH. For the white Akawipe® varieties, a cross-linked castor oil free of chlorine and sulfur was used.

This product was selected due to the difficulty of accessing the interior of the flowers. The cleaning method consisted of spraying the area and gently rubbing it with a brush, then using aspiration to remove any residue.

In addition, cleaning of the stem and stamen areas was carried out with water and alcohol. These areas are quite different from the wings in terms of their nature and behaviour. As previously mentioned, in most of the flowers, a major lack of cohesion is seen in the fibres on the lower area of the stem, as well as fungal attack. Therefore, a layer of shellac was applied to the overall surface in order to help to distribute the fungicide that was needed in order to attach the microorganisms and to reinforce the detached fibers. Shellac is an organic substance that is obtained from the resinous secretion of the lac bug (*Laccifer lacca*) from Southeast Asia.

Before selecting this procedure, tests were carried out with shellac in a saturated alcohol solution, and with Funori, at a concentration of 120 gr per liter, in order to obtain the appropriate fungicide. Funori was discarded due to the fact that, upon drying, the surface appearance was altered.

Ultimately, Biotín T® from CTS was the fungicide used. This liquid concentrate preparation, a mixture of OIT (N-Octyl isothiazolinone) and a quaternary ammonium salt (cationic surfactant), has a pH of 5-9 in a 2% solution. In our case, it was applied to a concentration of 1%.

Shellac and Funori, subsequently discarded, were initially selected due to the need to utilise materials that would not alter the conceptual part of the work. In both cases, these materials are directly extracted from nature, so as to not interfere with the artistic intention.

In order to eliminate the deformations presented in the acetate sheets, heat and pressure were used over specific zones. Using a hot spatula, with a sphere-shaped tip heat was applied in some areas, between 38 and 55°C. The acetate was subsequently allowed to cool under pressure. Heat was applied between two sheets of Mylar Melinex® polyester, Polyethylene terephthalate (PET). The elastic nature of this material favoured the elimination of the deformations.

One of the most delicate treatments carried out consisted of the re-adhesion of wings to the substrate, that is, to the cellulose acetates. After conducting various tests with different film-forming substances, Klucel® G was selected at a concentration of 10g per litre. This cellulose ether has a medium viscosity. This neutral hydroxypropyl cellulose has a stable pH that remains transparent upon application (Llamas, 2014). Given this excellent feature and its affinity with cellulose acetate, and since no great adhesive force was necessary, it was injected through the wings. In order to facilitate its penetration, a hydro-alcoholic solution was previously injected in the area of operation.

Having re-adhered the wings to the acetate, the areas that had been perforated with a light layer of Mowilith® were recovered. In addition, any areas of the wings having tears or breaks were also recovered.

As a final step in the intervention, the petal to stem joints were reinforced using Mowilith® points applied with a metallic tip. After drying, the structure was once again secured.

5 Conclusions

This study examines the need, on behalf of the conservator, to adapt to new situations that have been established by the artists. In the face of often complex situations, conservators may rely on the artists who should collaborate in the process of interpretation of the work.

One of the goals of this project involved collaboration between artist, conservators, restorers and the institution that owns the work. It is not possible to bequeath to the future what is not known. In this sense, the collaboration between the institution that holds the work, the artist, and the restorers and conservators, was one of the most important achievements of this project. In order to display the work of art, it was necessary to take into account the requirements of the artist but also those of the institution, so that a consensus could be reached on the most appropriate way to exhibit.

In this specific process, the artist's assistance offered in parallel with the intervention, has helped us to learn more about the material, as well as the artistic discourse, since in the case of contemporary art assigning meaning is not a straightforward process. In this way, we have been able to understand how a work of art entitled "Efimeras" is not ephemeral. It has also served to reflect on how the passage of time may affect the appearance of the piece and therefore, its meaning. In this sense, we must address the interview with the artist from a hermeneutic point of view, i.e. as a tool to be taken with caution that may help to grasp the meaning of the work.

For this treatment, the materials extracted directly from nature have a significant semantic load and have been specifically selected. They are closely linked to the artistic discourse. However, these delicate materials degrade due to their origins. This degradation, independent of the will of the artist, may potentially conflict with the significance of the work, as has occurred on numerous occasions (Gün, 2011). However, after analyzing the artistic intent, it is found that the material decay of this work does not affect its significance, but rather, serves to accentuate the visual aspects that the artist sought. The decaying materials place the viewer in front of the ephemeral nature of existence, precisely what the artist intended from the onset. We are not faced with an ephemeral work of art. Each time "Efimeras" is exposed it will be connected to a new initial moment: with each installation the work's effect will again be experienced with slight variations from its appearance that will not affect essential elements. Moreover, this will happen for a long time, until the condition of the flowers made with butterfly wings will become severely deteriorated.

So what should restorers do in a case like this? According to the interview with the artist, we have learned that for this piece, the restoration intervention is

acceptable. The author wished for the materials to be preserved for as long as possible and therefore, the conservation and restoration work was necessary.

In conclusion, collaboration with the artist, in this case of intervention, has helped to realize when the transformation or mutation of the material can come into conflict with the meaning of the artwork because contemporary art conservators are faced with the potential ruin and demise of these works of art.

At times, their function may be to accompany the piece throughout its existence, managing its mutation and inevitable change, like in this occasion (Martore, 2010).

This case underlines that the documentation generated from the intervention process should serve to preserve the work. The work exists if it is properly installed. In that sense, the documentation of the intervention process carried out, as well as the essential aspects thereof, of the artistic intention, and the exposure needs all contribute to an essential contribution to the work's preservation.

Documentation in the case of contemporary art is not understood as a process of conservation of the historical memory or as the necessary prior studies to the intervention. Here, we refer to documentation that conveys the meaning of the work itself, rather than the condition of the work at its creation, or its physical changes over time. Documentation is the only way for a complete preservation of the installation.

Because of the conservation treatment, an interview with the artist is available, as well as the the document of transfer of the author, the catalog of the "Germinal" exhibition, the report of the restoration process, an explanatory video of the restauration and two new catalogs that collect the work for the exhibition in October 2016 in the Polytechnic University of Valencia.

At this time, the documentation of the work of art has been completed and consequently "Efímeras" may be again displayed in the future without risking the loss of authenticity. This is one of the dangers that affect interventions in contemporary artworks, which can be mitigated through the thorough documentation of the conceptual aspects of the works and the determination of the most essential aspects that constitute the artworks.

In this case, the nature of the work in connection with the passage of time has been understood: one of its material parts, dried flowers, is situated in an eternal present, so will be replaced for each installation; another material part, flowers made with the wings of butterfly, must be preserved indefinitely.

In conclusion, we have understood that the flowers made with butterfly wings do not constitute by themselves the work of art, is only one of its parts, one part delicate in nature but whose life can be extended thanks through its future accommodation in buffered archival boxes in climate controlled space.

Clearly, the extensive knowledge of current intervention techniques and possibilities is necessary in contemporary art. However, it is interesting to consider that on some occasions, when irreversible conflicts result between the materials and the meaning, restorers may be required to act on a work that has in fact, disappeared.

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The interview with the artist was conducted by the team of students and Rosario Llamas. Photographs were taken by Rosario Llamas.

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Appendix

Brief summary of the interview with the artist

What type of disciplines are the most common in your work?

I made art object, installations, Land Art and Ecological Art, usually with natural materials. I also made some ceramic works, and mix freely materials as required. I do not do painting or sculpture, I built objects or installations.

When do you start to use natural elements and to enter the movement Land Art?

I started to use natural materials when I studied about cosmogony Náhuatl, in which nature is a manifestation of the divine. I started to make Land Art, when I

got a scholarship for production, which gave me the opportunity to work in open spaces with budget to do monumental works experimenting with the materials.

What has wanted to express with *Efímeras*?

The frailty of life and the tension between the polarities: life and death; fragility and violence; strong and weak, etc.

How should interact the public with her?

In this work the public does not interact with the work, simply provides for and intuitively captures this voltage that is evident by the character of the materials and the psychological burden or social that have some of them.

Do you consider this work ephemeral if not, why gives you that title?

I do not think it is ephemeral, because life is ephemeral if you compare it with the eternal, and this work seeks to represent poetically this idea.

How important is the significance of the material used in connection with the meaning of the work? How links the aspect of the works with the concept that you want to convey with it?

In general in my work is very important the historical, symbolic and psychological significance that society in which they contextualizes the work, assigns to the materials. It is important to be able to create metaphors or poetic images with the basic elements of a work: material form and concept.

What is your attitude to the conservation restoration of works of art? Do you agree or disagree?

*I agree, I think it is necessary to ensure a long life to the works and preserve the artistic heritage, although specifically talking about my work I see very complicated that someone can restore a piece like *Efímeras* without my supervision.*

What is the effect of the passage of time on your works of art? How do you think we should act before him?

In pieces of art object, yes I tried to build them, so that they have a life as long as possible, in the case of many of my installations or interventions in natural spaces the works are ephemeral and should be reintegrated into nature. In the case of pieces of art object of the wings of butterflies, I suppose that the acetate will age and will change color if it is exposed to the light of the sun.

Do you think that this can change the meaning of the work?

In the case of the works in natural spaces, its ephemeral nature is part of its meaning.

Do you consider that the restorers should consult you on the intervention of their works?

I believe that it is essential that they consult me, I do not know its techniques, and I do not know how they could restore something that is done with a single non-conventional technical.

Who would like to conduct the intervention and under what principles and methodology?

A professional restorer in collaboration with me to indicate the manner in which it was carried out the work.

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List of figures:

Figure 1. General Photography with visible light. 2016 installation.

Figure 2. Photography with visible light. View of two flowers.

Figure 3. Detail with visible light of one of the petals. Bubbles may be observed in the surface layer of the Mowilith®. The ribbed texture of the butterfly wings produced by the aligned scales is also observed. Moreover, one of the metal clips used to reinforce the structure of the corolla is seen. These metal staples are not rusty.

Figure 4. Photomicrography with visible light. Area where the wing ends. Wing scales are observed. Acetate on which the wing is attached is also observed.

Figure 5. Detail of flowers with visible light. The arrangement of petals and stamens may be observed. The perimeter of the petals that exposes the bottom

acetate is seen. The brightness of the Mowilith® layer overlying the butterfly wings is also noteworthy.

Figure 6. Detail of flowers with visible light. The arrangement of the stamens may be seen. The large amount of adhesive used to attach them to the stem is observed.

Figure 7. General photography with ultraviolet light. The brightness of the junction of the corolla to the stem, due to the accumulation of adhesive may be seen. The brightness of the edge of the petals is also appreciated, since this area of the perimeter does not reach the butterfly wing. Moreover, a clear zone at the bottom of one of the stems, due to fungal attack, is observed.

Figure 8. General Photography with visible light. 2006 installation.

Figure 9. Detail of flowers with visible light. 2016 installation.